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written ('Phœbus, arise' 42-43; *Muses' Library* 1. 71):

Night like a drunkard reels
Beyond the hills to shun his flaming wheels.

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CHRONOLOGICAL ORDER OF CERTAIN SCENES IN GOETHE'S *FAUST*.

II.

If we try to remove the confusion in the chronology of the scenes of the Gretchen tragedy in Goethe's *Faust* by putting an interval between the Valentin scene and the Walpurgisnacht scene, we may meet a difficulty in the expression 'übermorgen' in Mephistopheles' allusion to the approaching witch sabbath. This expression seems to have reference to the following Walpurgisnacht scene, but I think that we must not attach too much value to it as a means of determining the time.

In the first place, indications of date are in the whole drama so vague—except when carrying dramatic significance, as does the introduction of the 'Easter morning'—and the sequence of the scenes is so loose, that an exact specification about a certain date and about the chronological relation between two scenes would appear strangely exceptional. Furthermore, if we take 'übermorgen' literally, the Cathedral scene would have to be placed on the day following the murder. But Gretchen's mind in that scene does not seem to be under the fresh impression of this crime. The death of her mother and that of her brother, both seem to be somewhat remote in her memory. Also, Mephistopheles' words and actions in the two scenes show some incongruity. In the Valentin scene he is filled with 'spring' and the anticipation of the approaching orgy, while in the Walpurgisnacht scene he says that he feels 'winterlich' and is altogether not very enthusiastic about the trip.

I consequently would prefer to think that no reference to the following Walpurgisnacht scene was intended by 'übermorgen.' The Valentin scene is certainly of early origin and apparently

was written before the idea of the actual visit to the Brocken had taken form in the poet's mind. What Mephistopheles says of the Brocken festival was therefore merely intended to characterize in a realistic way the kind of feelings which spring is awakening in him and which he delights to exhibit when he observes the gloomy mood in which Faust is on account of Gretchen's threatening shame. By placing this scene on a very early spring day we may account for Mephistopheles' feelings and still save the conjuncture.

But, even if we take 'übermorgen' literally, we may find a way out of the dilemma. Since the poet is not definite about dates, we do not know the exact time of the beginning of the love story, nor the length of Faust's stay in the forest seclusion—his meditation at the beginning of the scene 'Forest and Cavern' rather suggests nature in the fall. We also do not know how long Gretchen, after having become a mother, has wandered about, nor how long she has been in prison when visited by Faust. We therefore are perfectly justified in assuming that Faust returns in the fall, that the murder of Valentin takes place at the end of April, that Faust, full of remorse, flees, not, however, to the Brocken, but to roam about for a year and to be gradually 'lulled in insipid diversions,' while Gretchen's misfortune takes its course, that after having forgotten his love and the wrong done by him he follows Mephistopheles to the witch sabbath of the following year, that he, in the midst of the orgy, has the vision of the beheaded Gretchen, which makes him find his better self, and that he comes to deliver her from prison just the night before her execution. Gretchen's words in that last scene, 'Mein Freund, so kurz von mir entfernt,' are naturally of no significance regarding the point in question. She has in her insanity lost all idea of time, as is shown by her reference to her people dead long ago, and her misconception about the length of Faust's absence gives all the more poignancy to her words.

If we, accepting the above supposition, attempt to determine the chronology of the scenes, we find: 'Easter Day,' in April.

Second Scene 'Study' and preceding visits of Mephistopheles, in May.

Scenes 'Auerbach's Keller' and 'Witch Kitchen,' in June.

First Gretchen scenes before Faust's forest seclusion, in July, August and September. Scene 'Street,' perhaps in July, first scene 'Marthen's Garden,' in August, other meetings in the garden, in September.

Scene 'Forest and Cavern,' in October.

Second scene 'Marthen's Garden,' some pleasant day in November.

Scene 'At the Well,' in December or January. (Lieschen speaks of spinning, an occupation for winter evenings.)

Now is an interval of several months, during which time Faust sees Gretchen until toward the end of that period her mother dies. Then follow the three scenes of Gretchen's agony :

Scene 'Zwinger,' a short time before the Valentin scene. (Spring flowers are well advanced at that time in South Germany.)

'Valentin' scene, at the end of April.

Scene 'Cathedral,' some time after that.

With Gretchen's swoon at the end of the cathedral scene, ends the first part of the love tragedy. There follows an interval of many months, during which time Gretchen becomes a mother, drowns her child, wanders about, is put in prison, tried and sentenced to death, while Faust roams about and is 'lulled in insipid diversions.' Then follows the second part of the love tragedy :

Scene 'Walpurgisnacht,' on the first of May of the following year.

Scenes 'Dismal Day,' 'Night' and 'Prison,' directly after the 'Walpurgisnacht.'

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NOTES ON PRUDENTIUS.

(1) A HYMN OF WATTS' AND ONE OF PRUDENTIUS'.

Watts' well-known funeral hymn, whose first stanza in the original edition (*Reliquiae Juveniles*, London, 1734, p. 250) is,

Unvail thy Bosom, faithful Tomb,
Take this new Treasure to thy Trust,

And give these sacred Reliques Room
To seek a Slumber in the Dust,

seems somewhat like an echo of Prudentius (*Cath.* 10. 125-8, 133-140) :

Nunc suscipe, terra, fovendum,
Gremioque hunc concipe molli ;
Hominis tibi membra sequestro,
Generoso et fragmina credo.

.

Tu depositum tege corpus ;
Non inmemor illa requiret
Sua munera Fictor et Auctor,
Proprieque ænigmata vultus.

Veniant modo tempora justa
Cum spem Deus inpleat omnem ;
Reddas patefacta necesse est
Qualem tibi trado figuram.

Julian, *Dict. of Hymnology*, p. 291, speaks of a cento made from this hymn, beginning *Jam mæsta quiesce querela*, and consisting of stanzas 31 (30?), 15, 10-12, 32-36 (31-35?). He says : 'It was for generations a favorite funeral hymn among the Lutherans, and was sung in Latin in some parts of Germany till very recent times. Abp. Trench, in giving st. 31-44 in his *Sac. Lat. Poetry*, speaks of them as the "crowning glory of the poetry of Prudentius." It has been tr. into English direct from the Latin, and also through the German' (but no English translation that he cites is as early as the eighteenth century ; for an apparent exception, see p. 822).

Prudentius' *Cathemerinon* may now be found in the Temple Classics (Latin and English), the translation being made by R. Martin Pope and R. F. Davis.

Watts' hymn has been garbled in the hymn-books. The original of 2³⁻⁴ is :

Can reach the lovely Sleeper here,
And Angels watch her soft Repose.

Of 3³ :

Rest here, fair Saint ; till from his Throne

Of 4⁴ :

She must ascend to meet her Lord.

The reason for the changes made by the compilers of hymn-books is evident.